



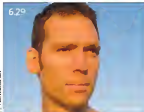
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Thursday
JUL 8
6:30 PM
\$

Supreme Court Term in Review: Highlights and Lowlights

Veteran Supreme Court correspondent Iyle Deslauriers leads a discussion with former United States Solicitor General Gregory Garre and NAACP Legal Defense Fund President John Payton about the most significant rulings of the term and how these decisions will impact the lives of Americans.

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SUN. JULY 11 AT 7PM

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Friday, July 26 at Noon

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July 21 at 7:00pm

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Always • Soreaux Jones • 3 Inches of Blood
In the Moment • Hailstorm • And Many More!
Friday, July 23 at 12:00pm

4-PACK LAWN TIX \$75

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Sore McLachlan • Court Yard Heats
Manny Pacquiao • Soreaux Jones • And Many More!
July 28 at 8pm

4-PACK LAWN TIX \$75

JOHN MAYER

Train
Friday, July 23 at 7pm

4-PACK LAWN TIX \$95

BROOKS & DUNN

Paul Philby Show
Gary Allan • Tyler Bickers
Saturday, July 31 at 7:00pm

4-PACK LAWN TIX \$80

GREEN DAY

A.E.
August 2 at 7pm

BAKENAKED LADIES

Don Quixote • Angel Taylor
August 4 at 7:30pm
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KINGS OF LEON

Back To Split • The Studio
Thursday, August 5 at 7:00pm

4-PACK LAWN TIX \$85

NISS

The Academy 10... • The Easy
Friday, August 6 at 8:00pm

JIMMY BUFFETT & the Coral Reefer Band
Saturday, August 7 • 2010 2011
August 10 at 8pm

ZAC BROWN BAND

The Wood Brothers • Casey Griener
Friday, August 12 at 7pm

4-PACK LAWN TIX \$90

MARDON 5

One City • P.Y. Brown
Saturday, August 14 at 7:00pm

4-PACK LAWN TIX \$75

SLAYER • MEGADETH

Testament
Sunday, August 15 at 7pm
Reserved Seats Only

CREE

Strife • Thrift
August 17 at 7:00pm

LAWN TIX ONLY \$13.75

RIHANNA

Ke\$ha • Travis McCoy
August 18 at 7:00pm

DAVID GRAY • RAY LAMONTAGNE
Friday, August 20 at 7:00pm
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OZZFEST 2010

Dirty Cabaret • Motley Crue
Jared Padgett • Devil Driver • Kiss
Black Label Society • Browning Black
Knights of Satan • And Many More!
Sunday, August 22 at 1pm

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Friday, August 27 at 7pm

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CITIZEN COPE
SATURDAY, JULY 24 AT 7PM
w.xpn FESTIVAL PIER

THE GASLIGHT ANTHEM
CHAMBERLAIN • TIM BARRY
THURSDAY, JULY 29 AT 7PM
w.xpn RIVER STAGE

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CHEVELLE • PUDDLE OF MUDD
SEVENDUST • 10 YEARS
FRIDAY, JULY 30 AT 5PM
FESTIVAL PIER

THE BLACK KEYS
THE MORNING BENDERS
FRIDAY, JULY 30 AT 7:30PM
w.xpn RIVER STAGE

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CYPRESS HILL • COLLIE BUDDE
SATURDAY, JULY 31 AT 7PM
FESTIVAL PIER

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LEGACY & SARA
NEW FOUND GORY
KADAWATHA
AUGUST 4 AT 6:30PM
FESTIVAL PIER

SOMETHING CORPORATE
SUNDAY, AUGUST 8 AT 8:30PM
RIVER STAGE

ST59 LOTUS
THE ALBUM LEAF • JOHN HUGHES
SATURDAY, AUGUST 14 AT 6PM
FESTIVAL PIER

GOV'T MULE
JACIE GREENE
TROMBONE SHORTY
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QF • A Quarterly to Life in the North

- [*1] A South Jersey English teacher says the site www.philly.com which he hopes will show that Philly fans aren't the worst in the country. [Skip to the comments](#).
- [0] Joe Stabile calls for pragmatism in government. "I believe," says Specter "Switching parties was a pretty pragmatic move, and it didn't enable me to get re-elected."
- [*7] Nearly 70,000 Philly children may go hungry because of a lack of enough summer meal programs. "On if you adopt my new plan," says Bob Brady "20,000 children will not really really need."
- [0] "The problem with Philadelphia is we're never out of it. I would like to see the forefront of something," says City Councilman Jim Kenney. Well, you did suggest we see the Internet, yay. That's pretty singular.
- [*1] The city's Miami Arts Program updates a painting from the 1960s and 1970s, taking into consideration the future of the field. The new mural shows non-uniform surfaces at Temple University Hospital.

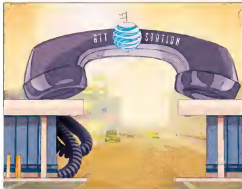


PHOTO: JEFFREY M. HARRIS/GETTY IMAGES

- [0] The FBI says the increase of stolen cars Robert J. Mellow and a sister cool whiteboard, no case to CBS.
- [*6] It's always Sunday in Philadelphia except a scene with Philadelphia's Ryan Howard and Chase Utley. And if you're a Wild card, it's not.
- [0] Mayor Nutter wants to limit the number of other ways to get into the city. He says that's the only way to get into the city. He says that's the only way to get into the city.
- [0] Jacksonville's new arena will be built on a site that was once a parking lot. The arena will be built on a site that was once a parking lot.
- [0] Thirty-four high-achieving graduates from an alternative school program at Trinity Episcopal Center at Franklin Mills. We celebrate by killing people their own age for money.

AMILLIONSTORIES

Nothing's too close to the stationhouse here

If you're like us—and your psychiatrist tells us you are—you've taken a look at the *Amillion* Friday morning that SEPTA may sell the same way to the *Amillion* and *Amillion* station to AT&T for \$1 million.

On the new line, SEPTA, No, this won't stop them from picking up in the next month, or get that smart-card system up and running, or pay to run the *subways after midnight*, or do any of the other million things we wish they'd do. The transit agency still faces a \$110 million budget hole, after all. But \$1 million is \$1 million less, and if AT&T wants to pay big bucks to stop its name all over the end of the Broad Street Line, who are we to object?

On the other hand, selling naming rights to subway stations *wouldn't be a little*. It was bad enough when the Eagles went from *Veterans Stadium* to *Lincoln Financial Field*. But now we really allow any corporation with an advertising budget to affix its name to public buildings? Isn't that, you know, tacky?

SEPTA doesn't think so. Its brass has already said that it might sell naming rights at other stations of SEPTA's line and approve that deal Thursday. Of course, this isn't a new idea. In 2004, *Atlanta Rep. Rondest Youngblood* proposed just such a thing, and we needed her *Michael City, Bad Idea Factory, The SEPTA Name Game* (Nov 25, 2004) *The City Dirty Streets Memorial Escalator, Smith & Wesson's Hunting Park*, etc.

Oh, the insanity—now a bathroom to muddy Righ. We're not the first city to do this, and we won't be the last. *New Jersey* is considering selling the naming rights to its *Pumpkin* *visit alone*. (As if any company with an angle would want its name associated with that stink of a highway.)

At least we're not there yet.

> **ISAAC AND JIMMIE**

After nine activists were killed last month in a battle seeking to break Israel's *three-year blockade on Gaza*, the first all-Jewish fleet will try to break the July

Organized by a coalition of international pro-Palestinian Jewish organizations, including *Amillion* *for a Just Peace* (AJJP), the boats will set sail from an "undisclosed location in the Mediterranean" and carry,

among other things, "school bags and books donated by German schoolchildren," musical instruments, art supplies, medical equipment, and "absolutely no weapons," according to the group's press release.

"We're trying to break the illusion that people have that there's no conflict in the region," says



AHEAD LIES THE RECKONING

Earlier this year, President Barack Obama tasked a bipartisan commission with (more or less) balancing the budget in the next five years. All options are supposedly on the table, though Republicans have already signaled that they'll discard the commission's recom-

In his 1990 book *Declarations of Independence*, the late, famed astrophysicist Howard Zinn lamented the federal government's spending promises: "In debates on the military budget there are heated arguments about whether to spend \$300 billion or \$250 billion. A proposal to spend \$300 billion is amazing. To propose new bills to make you a candidate for a mental institution."

Whether this report goes anywhere remains to be seen.



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Ashley Lee: The Bookworm

A conversation with Ashley Lee

ENTERTAINMENT

"Three programs — Social Security, Medicare and Medicaid — constitute considerably more than 40 percent of spending in a normal year and all are growing faster than the economy and tax revenues. At the same time, Congress has kept the overall tax burden remarkably constant, between 36 and 38 percent of GDP (gross domestic product) for most of the past 50 years. The combination of these large, rapidly growing programs and a constant tax burden inevitably creates a growing deficit."

So when Institute fellow Rudolph D. Packer told the first meeting of the National Commission on Fiscal Responsibility and Reform on April 17, he was, as it were, stating the obvious. But it needs to be said.

Today, seniors make up about 13 percent of the population. In 20 years, they'll make up more than 20 percent. The Baby Boomers and marriage programs won't last longer than these professions and will end the offices of Social Security and Medicare.

Social Security — which will take in less money than it pays out — this year and last came under attack in 2007, when its reserves ran out — in the end, it, of course, was the political will. But the retirement age, reduce benefits for the well-off and eliminate the cap on payroll taxes, so that those who make more than \$106,800 pay Social Security taxes on all of their incomes. (The latter alone is sufficient to cover Social Security's projected shortfall, according to the left-leaning Economic Policy Institute.)

Medicare and Medicaid are more vexing. Before the recent health-care legislation passed, federal health-care spending was projected to double over the next two decades. "At this point, the effects of the recent legislation on federal health-care spending over the long term are uncertain," Federal Reserve Chairman Ben Bernanke told the deficit commission in April. "In part because it depends largely on implementation."

What if Medicare operates with a variable co-insurance rate, with rising rates for the elderly and under 65. As the population ages and as medical costs increase, Medicare and Medicaid will continue to hamper efforts at fiscal sustainability. "Ultimately," warned the Committee for a Responsible Federal Budget in 2009, "the Medicare and Medicaid programs face enormous growth that dwarfs every other component of the budget."

Slowing overall health costs will probably not be enough to keep Medicare and Medicaid solvent into the future.

TAKES

The government needs more money. There's no way around it.

Since World War II, the federal deficit has averaged about 1.7 percent of the country's annual GDP, today about \$16.4 trillion. (The current deficit is \$1.4 trillion, the entire federal budget this year is \$6.9 trillion.) However, if nothing changes, that percentage is projected to increase to 8 percent by 2025 and 22 percent by 2050. Meanwhile, the publicly held debt, which is 60 percent of GDP this year, is slated to reach 124 percent of GDP by 2025 and 316

the naked city

percent of GDP by 2050

That would be, as a word, catastrophic. That said, there's no need to panic just yet. Borrowing some debt — not unlike having a mortgage — is fine. Provided, that is, that we can make the payments. In fiscal year 2009, the U.S. made \$30.3 billion in interest payments on its debt. Put in perspective, that's the equivalent of about 73 percent of all the federal government's net new defense discretionary spending (schools, highways, space travel, homeland security and so on).

If a lot of money (and we run larger deficits, and once interest rates go up, it will be a lot more money) is the long run, it's not sustainable. In the short-term, however, it doesn't mean we need to gut federal spending, indeed, federal spending was (and is) integral to breaking out of the

Spending cuts are certainly not the answer.

Great Recession. The recession — last job, lower tax revenues, policy-cut payments — led to an about \$400 billion a year in the deficit in 2009 and 2010, according to an analysis by the Center on Budget and Policy Priorities (CBPP). Then, getting the economy on a solid footing — the stimulus helped, according to the Congressional Budget Office — was the first priority. Over the next decade, the stimulus and other economic recovery measures will account for about \$1.1 trillion in federal deficits, about all of which will be left in 2009 through 2013, according to CBPP.

The impact of those policies pales in comparison to the effect of the wars in Iraq and Afghanistan and the Bush-era tax cuts. (The 2009 tax cuts cost \$1.36 trillion over 10 years; that death tax cut \$175 billion annually.) Together, CBPP estimates that they will add some \$7 trillion to federal deficits in the coming decade, even as the wars wind down.

— JEFFREY H. ROSEN

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PHOTOGRAPHY: TONY TAVARES AND LARRY CANNON

MUSIC BY: TONY TAVARES AND LARRY CANNON

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BY HOLLY OTTERBEUM

RATTLING STORY OF THE RICOCHET

NATHANIEL HAYES SPENT 113 DAYS IN JAIL BECAUSE HE DIDN'T HAVE \$1,010.

■ Nathaniel Hayes vowed to never leave his gun alone at home with his wife or kids.

So when he set out for a nine-night cruise on his black mountain lake on June 10, 2009, he tucked the weapon into his front pocket. A few blocks later, it was no longer his. At 23rd and Somerset streets, police stopped and frisked him. His public defender would later argue that Hayes, a soft-spoken, 24-year-old black man heading from the west side of North Philadelphia, was "subjected to a stop and frisk on less than minimal [sic] suspicion," arrested illegally and searched without a warrant. (There is nothing in court records indicating why the police stopped him that night.)

But none of that mattered. Hayes' gun was unregistered, with police arrested him on two charges: carrying a firearm without a license, a felony; and carrying said firearm in public, a state misdemeanor. Hayes says he simply never got around to registering the gun, and that he bought it only to protect his wife and children in a neighborhood that "fucking the way you got to go about things."

Nearly 20 hours later, Hayes was arraigned. If magistrate Francis Reback had followed the city's bail guidelines, Hayes would have been released immediately and required to call an automated phone system seven a week until his trial.

Instead, Reback set his bail at \$10,000. The magistrate wrote that he deviated from the guidelines because Hayes had a prior record and a failure to appear history, even though the guidelines take this into account. Hayes' previous case, in which he was charged with marijuana possession and possession with the intent to manufacture or deliver, had been dropped and the bench warrant against him rescinded.

Because Philadelphia defendants have to pay 10 percent of their total amount paid in \$10 for to be released, Hayes needed \$1,010 to go home. But he didn't have \$1,010. So he spent the next 113 days behind bars.

As his usual stevedore Timberlake and former boy physique suggest, Hayes is a carpenter. But he made just \$5,000 in three years in 2009 fixing up homes and performing a patchwork of other jobs. To make matters worse, that summer was the sole monetary support for himself, his wife and his four 5-year-old daughter and 2-year-old son.

He turned to friends and relatives for help raising bail money to no avail.

"Nobody got \$1,000," he says. "Everybody's struggling."

While in jail, Hayes missed his daughter's birthday and his grandparents. His family, having lost its provider, was forced to move in with Hayes' mother-in-law. Several of his carpentry contacts moved out of town. Some vanished altogether.

Then, on Oct. 7, 2009, his four-month-long imprisonment finally reached its destination. Judge Ellen C. Conner ordered his bail to \$1,000, which meant his technology \$110 to get out. Judges allow lower bail for defendants who've not in jail for long periods of time past to trial, say defense lawyers interviewed for this story. Interestingly there are no mandated guidelines for setting bail, but discretion is the sole discretion of the presiding judge. He did, and was not free.

It took Hayes a lesson about justice in the city.

"I thought you were innocent until proven guilty," he says. "Not in Philadelphia's court system. If you can't pay on bail, you're guilty until proven innocent."

So, everywhere, Hayes glared at guilty under a gavel. A person's government is always cheap, and was sentenced to four years probation—but no jail time, and no credit for time served.

Scott Schwartz, supervising attorney for the nonprofit court unit at the Defender Association of Philadelphia, says it's not uncommon for Philadelphia defendants to spend more time in jail before they're arraigned than afterward. Schwartz, who did not handle Hayes' case, says many in which a defendant is "held in jail for some period of time because they don't have \$150 or \$250 to post bail. Often their charges are later dismissed in court, or properly resolved in a resolution of probation."

There were no way to think about the months that Hayes spent behind

bars. Therefore, that same patterned game is often used in unresolvable murders, and their owners shoulder personal liability for the full extent of the loss. The other is more lenient. For the entire duration of his jail time, Hayes was innocent in the eyes of the law. And for bail magistrates, the judicial officers who set bail amounts, expect defendants to not injure because they can't afford it. If it's professional criminals, as well as anyone in the middle and upper classes, are really running up the money.

In this past year, prosecutors, the state Supreme Court, and even the Philadelphia's Statewide Innocence Project's Philadelphia's main office — all bail systems argue that. But the discourse that has been centered on the Clerk of Quarter Sessions (CQS) in the fugitives and forfeited bail.

With the spotlight on, perhaps it's time to think about defendants like Hayes: poor people who are in jail because they can't afford small amounts of bail. A civil bill on the city's widespread bail problems is also in order. Or maybe — just maybe — the city should consider lifting a system that puts pressure on people for their poverty like Washington, D.C., and the federal government have.

■ It's important to establish this up-front: Cash bail does not make the city money. In fact, it does the opposite.

Take Hayes, for instance. At \$150 a day, the price of housing an inmate, his 113-day-long imprisonment cost \$16,725. Though he paid \$110 to finally leave jail, he still had \$40 — 3 percent of his total bail amount plus a \$100 fee — back when he showed up for his Dec. 15 trial.

The city repaid just \$40 from the transaction. On June 30, 2009, a report by the city's Prison System, the Philadelphia Research Unit's (PRU) found that inmate who held personal accounts for 37 percent of the city's pretrial jail population. (Robert

"In the Philadelphia justice system, there are only the poor and the very poor," he says. "What makes them think they're going to get money from these people?"

Denise echoes Goldberg's concerns. Asked if most of the \$1 billion is non-refundable, she shrugs. "Oh, absolutely," she says. "But we're thinking of 30 percent of that \$1 billion is refundable, that's a good thing. An awful lot of that involves people who don't have money or assets."

A good portion of the money making its way to the city was being to lose as they can't pay very small amounts of bail. In 2008, City Paper interviewed a prisoner named Gary T. Hall, who served 30 days but was not booked in 130 to post bail after being arrested for trespassing (Cover Story, "Lack of Bail," Dec. 10, 2008). Several said yes, who spoke on the condition of anonymity, told of sitting in jail for weeks on bail to pay drug possession charges, because they didn't have a couple hundred dollars to pay bail. The monthly fee is frequently increased for the death of money, too, say court workers, public defenders and Prison System employees.

Statistical analysis shows how common these inmates are. On Feb. 3 of this year, 3,000 of the city's 4,000 inmates could have been released on bail immediately, meaning they didn't have any court dates or fines that would have kept them locked up after paying bail. Of these 3,000 inmates, 711 needed \$2.00 or less to post bail. Of them, 285 needed between \$100 and \$500. Twenty-five would've been released if they paid between \$500 and \$1,000. One owed the city \$600 alone.

■ If cash bail doesn't make the city money, what does it pay for?

It's not difficult to see, and, beautifully simple. Guarantee that a defendant shows up for court, and prevent the community from

"I THOUGHT YOU WERE INNOCENT UNTIL PROVEN GUILTY. NOT IN PHILADELPHIA'S COURT SYSTEM."

Edmond, the Prison System's spokesman, argues that PRU's numbers are wrong, and says the correct overall figure is closer to 40 percent. Fully eight \$24.1 million in forfeited bail just year, though the Prison System does track how much private defendants cost the city. He says they account for tens of millions of dollars a year more.

Then there's the cost of collecting bail and keeping records of who owes the city what. Until this year, CQS had that job. But after *The Philadelphia Inquirer* revealed that the city was owed \$3 billion in uncollected, forfeited bail and had 41,000 fugitive defendants on the loose, the First Judicial District absorbed most of the new office's responsibilities. The courts will take over the office completely if — as, more precisely, when — City Council votes to shift CQS' Legislature to do so in its entirety.

It's unclear, though, whether eliminating the office will actually save the city money. CQS' 2009 budget was \$4.3 million. Under City Council's proposal, the court would receive no more than \$4.5 million for handling CQS' duties (however, Philadelphia District, president judge of the Court of Common Pleas, is pushing to keep the entire \$4.3 million).

Compare that to how much bail money costs now. CQS in 2009 had 160,000 — a definitely understated number for the \$300 Hayes paid the city after he refused — CQS collected \$1.5 million. An forfeited bail, the office took in an additional \$250,043, a million less, it took in \$290,780 more. In total, CQS collected \$4.1 million while less — not enough to pay for staff though it does collect fees for further charges assessed to bail.

The city hopes the market will better able to track down CQS' missing \$1 billion. But there's no guarantee that will happen. John S. Goldkamp, a criminologist at Temple University, says much of the money is uncollected because it is uncollectible — the fugitives are simply too poor to pay

damaged people.

That empirical research, dating back to the 1950s, suggests that it doesn't work. What is often that a surprising dollar amounts doesn't affect the likelihood that a defendant will show up for trial or ensure the community's safety. In part, that's because professional criminals often write off bail as one cost to the company, and then skip court. Ever since those studies were conducted, scholars have pressed judges to bail, or at least limit, their use of bail and instead rely on defendants on their own recognition or look them up until trial if they're too poor — often to no avail.

Is it necessary but doesn't work, or not?

There's evidence that the answer lies in alternative organized detention. Instead of setting monetary bail and then holding a huge amount of poor people, some judicial systems, including federal courts and Washington, D.C., opt to release defendants and provide them with various services, mental health care for the child, substance abuse treatment centers for the addicted and breathe the air for defendants who've been charged with a DUI, among other things.

Under the Federal Bail Reform Act of 1984, federal magistrates cannot set amounts of bail that are beyond a defendant's means. The federal judiciary can provide, in whole or in part, substance abuse treatment programs, mental health treatment and help with housing.

According to a 2008 study of the federal court system for Lancaster, Pa., an argument that contains an unresolvable justice system, these alternatives deliver in an analysis of defendants to be freed and a high level of risk to the courts and community, those released with alternatives were more likely to appear for trial and less likely

PHOTOGRAPH BY JEFFREY M. HARRIS



DELL HARTER



JAIL FOR THE POOR: If Michael Hayes had had \$1,153 in the bank, he would have spent four months in jail as a house arrest, for which he was ultimately not sentenced to prison. But he didn't. So he did it.

to commit crimes on the streets, as compared to those who were released without them. Our alternative program was especially successful. High-risk defendants were 30 percent more likely to appear for trial if they were released into the custody of a responsible third party, sometimes a family member.

Washington, D.C., restricts the use of monetary bail; law, but, has several choices beyond pretrial incarceration, including an electronic monitoring system, halfway houses and drug testing programs. In 2005, 65 percent of defendants in DC were released on the above recognizances or with alternative services, while only 16 percent had bail set or were held without bail. The city's failure-to-appear rate was 22 percent.

Compare that to Philadelphia. Last year, 40 percent of Philly's defendants had bail set, while 59 percent were released on their own recognizances and 40 percent were held without bail. According to the Philadelphia Bar and the District, 30 percent of the city's defendants failed to show in court — two and a half times as many as Washington, D.C.

Alternatives to pretrial detention are scarce in Philadelphia. Electronic monitoring systems are mostly reserved for people already charged with crimes. Philly has no early reporting centers — rigorous supervision programs that provide pretrial defendants with educational services, job training and medical care. Except for releasing a defendant on his or her own recognizance or with a few minor stipulations, there are "no alternatives to cash bail right at arraignment court," says Scheiner, of the Defender Association.

■ Not long ago, scholars considered Philadelphia's model of bail release and compulsory pretrial services that other cities sought to emulate," says Goldkamp.

In the 1970s, Philly unveiled one of the country's first pretrial services agencies. For a decade it stayed afloat because they couldn't afford bail. The city's courts had even paid corrupt, ineffective bail bondsmen out of business, a fact exposed at the time only by Oregon and Kentucky. Then, in the early '80s, another sweeping reform hit the city. Goldkamp, a Temple professor since 1973, created the country's first bail guidelines, which the city adopted.

Goldkamp, now in his 60s, is thinking about something that has been on his mind for the past 40 years, since he worked his way through college in Vermont prison in the '60s. "I didn't understand how you pay money and you go home, or you don't have the money and you sit in jail," he says. "What does cash have to do with it?"

That question, coupled with his own skepticism of the monetary bail system, prompted his development of bail guidelines. Much like sentencing guidelines, they delineate what arrangements defendants are most appropriate for what defendants. But the guidelines never got quite as far as he'd hoped. Judges entertained the possibility of circumventing cash bail altogether, but dismissed it as "practically unworkable" and "too radical."

Still, the guidelines earned greater traction. Before their development, a study by Goldkamp found that similar defendants charged with similar crimes often paid different bails; in fact, there were alarming slope rises even as magistrates' own decisions over time. Put another way, if a magistrate on Monday stuck you with \$5,000 bail for the possession of marijuana, it was unlikely that a different magistrate on Tuesday would do the same.

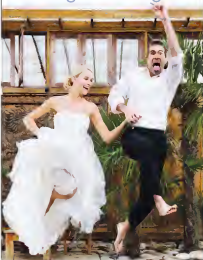
When Goldkamp showed magistrates his results, they were dismayed by the ratings, and agreed to help him write the guidelines. In a subsequent analysis of thousands of Philadelphia defendants, Goldkamp along with another scholar and judge sought to determine who was likely to flee or pose a danger to the community, and how to best handle them. Myriad factors were predictive, it turned out: whether the defendant had a job, a failure to appear history or a phase, for example.

They had, in effect, made arraignment decisions a science.

The Philadelphia Municipal Court adopted the guidelines as official policy in 1982, though the courts never mandated that magistrates follow them at all the time. The guidelines were dropped a few years later, however, when the court shifted its focus to the city's prison overcrowding crisis. They were revived in 1995, and the landmark reform attained not only the opinions of judges, but also of representatives from nearly every arm of the system: the Municipal Court, the Court of Common Pleas, the Defender Association of Philadelphia, the District Attorney

PHOTOGRAPH BY JEFFREY M. HARRIS

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PHOTOGRAPH BY JEFFREY M. HARRIS



BYRONNE, in the 1980s, brought in a lot of money. Harris, who was in the city a few of his last, had a good idea of how to make it. He used the city's money to start a business.

and the Prison Services Division.

For a while, they seemed to work. Prior to the update in 1995, there was an average of 370 failure-to-appear bench warrants issued each week. But between 2004 and 2006, when the guidelines were followed closely, the average number of weekly bench warrants dropped to about 340, a 86 percent decrease. And public safety didn't seem to suffer for it.

Today, however, the guidelines have eroded.

According to a 2006 analysis by Goldkamp—the most recent data available—magistrates currently follow them only half the time. And when magistrates deviate from the guidelines, they often opt for higher bail amounts. With that come a variety of consequences. According to the 2006 study, Philadelphia magistrates set different amounts of bail for similar defendants charged with similar crimes, just like they did in the late '70s.

"It puts us right back where we were," says Goldkamp. "In the good old days."

Magistrates and judges say they overlook the guidelines because they're overloaded. James Neillfeld, president judge of the Philadelphia Municipal Court, explains, "There's a tremendous amount of pressure of money [District Attorney Seth Williams] and...which the guidelines don't take into account."

Of course, there's nothing stopping the court system from updating the guidelines, at least so often they were first adopted. In 2006, in fact, Goldkamp pushed for them to be updated and report on the city's prison overcrowding issue. He was ignored.

Asked if the guidelines will be updated, Neillfeld and Deputy Mayor for Public Safety Everett Gillison say they're not sure. "Right now we're looking into whether or not we should review them," says Neillfeld.

■ In fits and starts, the city is reducing its use of monetary bail.

The District Attorney's decision to treat the possession of small amounts of marijuana as a summary offense will lead to fewer pretrial defendants going to jail. Beginning in July, a pilot program will divert some nonviolent defendants charged with misdemeanor crimes in the 12th and 19th Police Districts out of the court system—they'll be given com-

munity service. If they complete it, their cases will be dismissed.

Widespread reform, though, seems distant.

The abolition of monetary bail would require system-wide support, which doesn't exist. Asked if the elimination of cash bail is a possibility for the city, Prison System spokesman Richard Rogers, "And replace it with what?"

Neillfeld responds emphatically, saying the courts are currently reviewing their bail practices, and "everything is on the table for consideration." Goldson says he favors a multifaceted approach that includes the use of monetary bail, alternatives to getting a defendant and even bail bondsmen—despite the fact that they've been proven ineffective in Philadelphia and elsewhere. In the 1970s, the city put bondsmen out of business because there were 4,394 defendant fugitives on the loose, and they were responsible for putting the city \$1 million in the hole. Now, the money is effectively not a bail bondsmen.

There are more than 100 bail bondsmen working on inmate bail in the city. Though City Council spokesman Tony Ruffolo says there's been no opposition by the industry, Goldson says a bail bondsman contacted him after the inquiry reported that there were 42,000 fugitive defendants on the streets. Timothy Moring, executive director of the Pretrial Justice Institute, says he's heard similar complaints.

As the city considers on its next steps, it's also looking into whether to use more money.

Schuman relates the story of a 50-year-old lifelong Philly resident with no prior criminal record who got into a conflict with her daughter in February of this year. This older woman, who as Schuman described, was charged with simple assault, a misdemeanor, and though the guidelines called for her to be released on her own recognizance, the magistrate stuck her with \$1,000 bail. She had to pay \$1,000 to get out of jail.

She didn't have \$1,000, so she had to borrow it from someone else. As a result, she was unable to pay some of her bills, her phone was disconnected.

As for her case? On June 15, it was dismissed.

(Daily staff writer for the city paper's staff)

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THE FLAME OF THE YOUTH



"KATE ABERNETHY: MAKING, JOINING AND SPINNING" BY JOHN J. CONNOR, CCGWA
Through Aug. 20, Fletcher Dineen Gallery, 1516 Walnut St., Suite 100, 215-545-7567. Admission: \$10.

► EACH PRICE ON THE walls of Fletcher Dineen Gallery this month represents a record of the two young artists' chosen processes rather than the achievement of a spin-invested goal. Although the occasion is private, a series of explorations and something like playful games infuses each work and gets the viewer's attention.

The 30-year-old, light-haired, blond designs of mid-20th-century master Alexander Girard are an influence on Kate Abernethy, now completing an M.F.A. at the University of Texas at Austin. Perhaps the artist's experience working at the Fabric Workshop further enabled her to make and bring together unbridled and/or strict selection of decorative motifs. She appreciates the Victorian belief that an environment saturated with visual stimuli is more luminous and strong than a stark, minimal one.

Abernethy's wallpaper of repeat digit and image (pictured) recalls impressionist painting, partly through color borrowed mostly through the broken color — recording an image that is unpredictable because we see too close. Apparent subject is completed with the surprising spot of offset gouache pictures, one in yellow-green and one in blue.

Abernethy likes gouache, an opaque water-based paint, because "it is systematic and can't be overused." Nature is a liberating influence.

—Continued on page 12

STO PELLOWS: Brandon Brewer and Ellis Johnson. Clockwise: Not pictured but represented in paper art: their bandmates — Tommy Benoit, Mike Seem and David Hendry.

NEAL SANFORD



[rock/pop]

TOO MUCH BEAUTY

Buried Beds dig themselves out and unleash a big, fun rock album. By Patrick Raps

Buried Beds had a problem.

It seemed like every time Ethan Jones and Broad as Brewer got together to make music, they'd come up with something hopelessly stark and sad. They were all under 20, they sat in a room and the pretty way their voices could blend and fill a room. They did the one heavy-handed folk ballad called "Cassidy" that would just knock the wind out of you.

Their sound was, in a word, beautiful. And it kinda bored them.

"We love music and we would have all this fun among our friends playing these awesome bands," recalls Brewer. "And we'd get up there and be like 'and ... not your music.'"

Then as the duo became a full band, and let its early Appalachian folk leanings seep into the background as favor of a more traditional rock 'n' roll approach, they felt stifled. It was really what it sounds like when Ethan Jones and Brandon Brewer — who became friends at a hippie-ish boarding school, who used to rock out in spunky punk bands like NoMeansNo, who still laugh at each other's jokes and finish each other's sentences — is also meant together.

"We've known each other since we were teenagers and I think

pretty much everybody would classify us as the profane kids," says Jones.

"We wanted our music to match our personalities," says Brewer. And so, not long after making their full-length debut with 2005's *Kept Wakes*, a four-year hiatus in songwriting began. "They decide it's a long, difficult recuperation period. Off and on they'd still play shows, of course, but behind the scenes they were overhauling everything."

Brewer's guitar got plugged in and turned up. Jones' keyboards were given a strong role. The bands shucked away into the darkness. Week-end night practices — featuring the full

band. Tommy Benoit on drums, Mike Seem on viola and Dave Hendry on bass — became upbeat and engaging.

When given an effort has been studio recordings, they decided to lay the next one down on the computer in Jones' living room. The

goal there was total control, with a strong emphasis on experimenting and messing and getting things just right. The two guys, and still guys, each other writing arguments and decisions.

"There was never a moment where we were like, 'Let's just do a simple album.' It really was, 'Let's get all of the ideas in our head on the computer and then live it,'" recalls Jones. "It was weeks of taking the piano and moving it. And putting the mic there, and then moving the mic like 10 inches and being like 'that's the sound!'"

And once, after great internal struggle, comes *Through the Soul*.

—Continued on page 12

[bleeding hearts and gravel throats]

by kalel davis

► reanimation

After a seemingly light-year-long hiatus, Matt Groening's ever-snarky *Futurama* is finally back. *CosmoWorthy* (Fox in 2008) the show lives on in 26 new episodes on Comedy Central (starting tonight at 10 p.m.) and the original cast, including the man with a million faces, Billy West, is back too. Never seen it? Imagine The Simpsons with a B.A. as a running gag. Not excited? Bite my shiny metal ass.

—Matt Cohen

► indie/noise-pop

When skate punky skateboard-turned-bedroom pop wunderkind Nathan Williams crashed on the scene a short while back, the 'nirvana' pop was practically as defining as his raucous overdriven, one-fifth-of-the-price recordings. His forthcoming *Don't Get Back* (Fat Possum), recorded in a studio and everything, sounds crystal clear by comparison, but when it lands in August the (figureless) buzz won't be coming for some time. Williams plays the Barbary on Saturday (June 26, republicradio.com).

—K. Pious Hoffman

► festival

Took place on its 21st year, the **Manayunk Arts Festival** (June 26-27, manayunk.com) is deep into growing up. More than 500,000 visitors are expected to attend this weekend of live music, shopping and entertainment. Expect to browse the work of 275 regional artists — 46 percent new to the show this year — including NPH Films president Steve Sebel, who'll hawk his handmade fuelled-j-pop culture dolls go together. And if you get thirsty, don't forget that one of this year's sponsors is Patrons — pretty appropriate for this birthday.

—Stephen Posa

► hip-hop albums

Adapt it. You were a little concerned about the **Ellen** Edition. Now that **The Roots** are a highly, critically selected commodity, would their new *How I Got Over* (Def Jam) be some knock-based down, reworked-out, Jack Donaghy-approved Roots fix situation? The short answer is hell no.

—Patrick Ryan



hang the dj
J. Edward Kaplan on-air host

WHO'S THE BOSS

► **THE NEW RECORDS** from Florida punkers Agnetha and Gailight **Andrew** seem to have been composed, if not with malice of one another, at least within the same relative headspace. "Do you mind me when you were young?" asks Agnetha's Tom Gabel in "Was a Teenage Anarchist." To which Gailight's Andrew replies in an falsetto response: "You're never gonna get it like when you were young." Considering the ghost of an old-timer Fallon says, "I've got your name tattooed inside, they say." Sounding over the history of a separatist band, Gabel mimes, "It's something I should not say. I should not say and my intention is to let your name tattooed into my skin." The old-guard punkers will no doubt be content to merely wave to each other in the show — clearly the younger crowd looking for something a little more personal.

Agnetha and Gailight **Andrew** are part of a whole class of bands earning big comparisons to White Springs, simply because they have bleeding hearts and a gravelly throat. The similarities are many: Both bands came up punk rock — Agnetha met as touring political rockers springing their "Baby's on the Loose" — Gailight on the label Side One, touring alongside I Second and M83. Both bands are following up records about months after Agnetha's *How I Got Over* and a brilliant re-recording of the music industry while Gailight's is the 35-hour — which opened with the sound of a heater finding the groove again — moved to a new home. These opposite opposites reveal much: Agnetha Met is a three-hour political, Gailight is a flicking old-time show.

Agnetha Met the more solid record last time out, but they've landed the follow-up. For all its early promise, White Springs' new record down with too many balls and the first hit Gabel's million dollars, a month later, writing doesn't seem reveal the results. *Andrew* and Gailight's not second round incorporating bits of R&B and gospel music into the group's rugged first-order songwriting. Next time, Gabel and Fallon should try a more direct collaboration.

(agnewthegaypaper.com)



flickpick

by kalel davis



I AM LOVE

► **LUCIA GURAGINHO'S** *SPRINGING* is fully ripe as a gloriously overwrought love that only has claim to its characters' lives. The movie begins in classic style, with a grand banquet at which the future of the family-run estate concerns at least part with a more obvious way reserved for members of the clan. But Gurdagino's focus is not the film's ceremony of the film's traditional coronation but its immigrant orchestra, a transplanted Roman played by Tilda Swinton, who is attentive to effect her own path to the family's traditional estate. Her first fascist collection is an awe-struck as a cross toward global branding, the Rocchi family, or would perhaps be, in stark contrast. Before her death brings an emotional identity crisis, the family's aged patriarch's early reveal his tragic grandfather's gift of a mosaic photograph, demanding instead his customary greeting. There will be no offering of devotion on his end, at least none unless it suits him. Circumstances force the family, individually and as a unit, to confront the turbulence of the world, but the costs of doing so are sometimes severe. Bull, the tormented, a phenomenon reflected as globalized business plan and family culture, temptations which reveal some members of the family and inevitably seduce others. Swinton's character develops a passionate attraction to her son's friend, a chef whose goal is to open a new multi-cuisine restaurant where dishes combine ancestral tastes in unexpected combinations. Not surprisingly, that deception works for Gurdagino's style, as well, which is when up melodrama and modernism with changing strands. The movie's poised stylistic sensibilities — driving ones that gravitate toward accidental detail, a haunting score composed of reworked John Adams compositions — are in resonance of Anne de Courten's *King & Queen* and *A Christmas Tale* that the resemblance can be distracting. But then Despland's cover as it breaks, whose very presence acts as a brilliant against Gurdagino's fiction fights. —Sam Adams

THE DEEP END: This Swinton is a powerhouse as the matriarch of a Puerto Rican family on the precipice of great change.

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► **hip-hop/rap**

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—**K. R. R. R. R.**

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► **metal/doom**

◆ **FLOOR**

The first thing you learn about Floor is their "loud" branding. "This is a bass string stretched to the point, when played, it makes a low-bass sound, with a low frequency so low humans can't hear it, but can only feel it in their large intestines. So, as their playing, whenever we use our brand, it's a goodie seventh guitar string stretched to the point, Floor was turned down to 10. Somehow, they managed to stretch it to the point, in the bass, which has not yet been noticed. We are actually, lucky to have these double-deckers take them through show.

—**Steve Davis**

At June 25, 7:30 p.m. \$13-\$15. With Gabe & Queens and Janelle. First In-line Show, 215-259-6888. Tickets: 965 Arts St., 215-259-6888, www.com

► **rock/pop**

◆ **SUN AIRWAY**

After Phil's beloved The A-Girls called it a day in 2006, Jan Gertman and Patrick Menzies reunited into the world of a Solis Cappel's soundtrack. Or so it seems from their new project, Sun Airway. This duo making its public debut at Johnny's on the 1st tonight, making it a chance for the duo to compete with the indie, busy, psychedelic atmosphere that are typical of the indie scene.

—**Steve Davis**

By June 24, 8 p.m. \$15. With Steve and Janelle and Vicky. Tickets: 965 Arts St., 215-259-6888. Tickets: 965 Arts St., 215-259-6888, www.com

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KEY TO THE CITY

Philly-bred author Adena Halpern unlocks our best-kept secrets. By A.D. Amorosi

Adena Halpern has a way with Philadelphia: The Los Angeles-based author grew up in Bala Cynwyd, graduated from Harnden High School and was a barista of Rittenhouse Square before finding fame with her "Hottie Lala" essays in *Elle* and *Clare* magazines. (It's those essays that spawned Halpern's first book, *Target Undercover and a Very Wrong Game*, *Notes from a Single Girl's Closet*.) But it's more than an address that defines her local attitude. If the earth-shaking Philadelphia story were moved to present day and given an urban twist (as if *Mean*), can "What bad female tendencies" they'd be up the same alley as Halpern's youthful new novel *20* (Simon & Schuster, June 18), set in the heart of Philadelphia. We caught up with the author in anticipation of her Rittenhouse Square book signing.

City Paper: You write on *20* about how Philly people all seem to know each other, and sure they must, a never-ending dialog begins. How did that familiarity drive the story?

Adena Halpern: If you're lucky enough in your life, you have two sets of friends: your blood relatives and your lifelong friends. Each family plays a different role. In *20*, Eli and her best friend, Paula, have known each other their entire lives, 18 years worth of knowing. They know each other's deepest secrets without ever having to say it. Mothers and daughters, most times, do not share that type of relationship. We like to think we know each other in the core, but the truth is, there are just some things that you can't discuss. That's where that "friend" family secret is.



QIP: Reading your *Marie Claire* columns, I was preparing myself to not be able to relate. I've been happily wrong. Did you set out to make sure men cared, as well — or was I just incredibly dense?

AH: You're just lucky enough to estimate your feminine side. When I started writing a book about a 19-year-old woman who becomes 20 in a day, I didn't say to myself, "The guys are really going to go for this one." I suppose if I really had to look into it, though, I guess my ideas or themes are pretty universal.

QIP: You make references to local spots like Knot Wit, the Museum and the Continental in your book, but you haven't lived here for a while. How did you catch up with the new neighborhoods for *20*? What do you feel like you're missing?

AH: My family still lives in Philadelphia, so I'm actually here all the time... If I feel like I'm missing anything, it's that my city has gone on without me. I grew up on the Main Line in Bala Cynwyd, and I always dreamed of living downtown. When Anthropology was Urban Outfitters on Rittenhouse Square, so it

wasn't in the '80s, I used to stand at the top of these steps and pretend that I was old grown-up and that big gorgeous woman was my house — that the entire world was outside my door. Even though I'm in Philly every few months, I hate the idea that I'm not experiencing Philadelphia in a growing.

QIP: Are you trying to show off the splendor of Philadelphia, making it a character like *Crashers* Pauline did with Manhattan in *Sex in the City*?

AH: Just like Woody Allen does with New York, or Julia Darling does with New Hampshire, I want the world to see Philly through the same rose-colored glasses that I do. I've always thought of Philly as a best-kept secret. If people want American history, they're going to go to D.C. If they want a city, they're going to go to Manhattan. When I say I don't know, unless they've read *20*, I'm in love with Philadelphia and I'm excited and unexpectedly vibrant it is.

(www.citypaper.net)

* Adena Halpern reads from *20* on Thurs. June 14, 7 p.m. from Barnes & Noble, 1801 Walnut St. 215-688-0736. www.barnesandnoble.com. Read an extended Q&A with Halpern at citypaper.net | citypaper.net

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THE CITY OF HOME: FINAL DESTINATION | 6

COOL CHANNEL, & HIGH STRANGERS | **C+**
Jon Hamm's double-barreled *Scorpions* (Channel 4) and *Agave* (Simulcast) don't start well. For one thing, there's a lack of reportable, which amounts to a misreading of

GROWN UPS | Sitting through *Grown Ups* is like watching a group of long-time friends interact. Half the time you're impressed by the chemistry of the actors while the other half feels like an inside joke no one let you in on. With all five stars, *Grown Ups* is a personal reminder to live for the family-friendly market. *Grown Ups* follows childhood buds reunited by the death of their father (and hell, single men



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SACRED DANCE Survivorist Tom Dorenbos talks about his life out in the wild—and how to get back to our collective roots.

STUDY BY NAME

† *Numbers in parentheses indicate sample size.*

TRAPPER TOM

Survivalist Tom Brown II says you can commune with the Earth without throwing away your cell phone. **By Will Stone**

SUSTAINABILITY, SURVIVAL, AND SPIRITS WITH TOM

BROWN II | This, June 26, 6-8 p.m., free, *Not on the Agenda*, JMW Third St., 415.502.2696, artmuseums.com

Getting back to nature becomes inescapable when a guy ditches TV to build the key to survival in a lethal chomping stick called an *Achle Achle*. Founder of the Primitive Arts Collective, a school for basic technology and wilderness survival, and the son of a legendary trader, Tom Brown III is a hardcore advocate of sustainable living. His lecture this week will plunge us into his lifestyle — what Brown deems the height of selfish, efficient technology — and challenge the assumptions that we can't have our idyllic and take them, even the second, too.

City Paper: What are some policy situations you've been in?

Tim Brown: There have been a couple times I have injured myself seriously gotten some bad cuts. And, I've gotten worried. There was one time, when I was in Alabama, I must have not boiled the water well enough and luckily I was only five miles from a town. We take



as many things as granted these days. But when you get the rats in the woods without medicine or people, you could be in a quick. Or even just a cut. That's why I enjoy reading journals of clearly explorers and covered-up gon people. You read that Jim Bob the other day got a cut. And then, two weeks later, they're saving off his arm, while he is being down on a wooden room.

OP: What will you be talking about in Philly?

WHY: My tale is long to be here, starting with our ancestors, we were entirely connected with the things in our lives. Every tool they made had an extreme connection to the land. I've lost all the signs, even in our modern society, this spirit has been kept alive. There are still groups that have connection to, in some extent, there has been a resurgence of that feeling. For example, the DRY people who are increasingly building their houses. But, of course, a lot of people don't have that connection these days, and I believe many people feel this relationship to the land, and to the tools of the land, so lacking in their lives.

Q: Do you use modern technology?

TH: Yeah, I have a laptop. I'm talking to you on a satnav phone. I have a house and two children. I think my father still at best when he opened the Trekker School. The first things he did were take off his backpack, clothing, cut his super long hair, shave his beard – because my god, we still are in space, it is such an easy people as possible... I have a certain skill set and I can save valuable sharing it with people. I want to show people how to lead a life in society and still have a connection to the natural world.

(c) amars@citypaper.net

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► **IF JAY Z** had a "fanciest" sushi bar other than Nobu, the bare-bones operation that materialized on SoHo's Street in the winter I'd be worried. While it's certainly not my fave, I now feel peace in the city there's a plenty to eat here — just to top in mind your experience might vary wildly depending on what night you drive by.

[illegible]

A second visit to Zou's behind the bar, with a fire-breathing 100-breath-wire mesh "Storm" all-pitcher "Thelipe" (see above) also on all-pitcher with attractive, more potent and flaked-in eggs. New Zealand man to leave with a major-league chrome pipe and wavy red ducts on tail, but all the smoke in his mouth was missing—and did not (see 100, 100) any way lost advantage off 100 25-100-100-100. The consequences of a super from special "hooker" come made in really chunky of a series (see 100)—dressed with the perfect amount of an extra that much more appealing. And how surprised was I to share that the best of that time, was continued to find it all? The Green Tree, a best-of-all-year event, started, occurred, occurred, no more, topped with gathering interest of all and pleasurable, smooth mango, such as the color of 100 eggs, in the best way to see it. I've never tried. *Deliciously delicious.*

(d) hr@hawaii.gov

BASS-KICKING: City Top House chef Al Pura's "daily supper" offerings like this striped bass are currently in season, and just one facet of an altogether extravagant menu.

1997, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Exemple 3

TAP THAT

It's all about the beer at City Tap House, but the craft-brew haven is also serving surprisingly sharp food. **By Trey Fopp**

CITY TAP HOUSE | The Radson, 3838 Walnut St., 313-627-0355, citytaphouse.com. Lunch daily, 11:30 a.m. to 2:30 p.m.; dinner daily, 5-11 p.m. Appetizers and mains, \$5-\$12; sandwiches \$5-\$12, fresh corn, pizza \$10-\$14, snacks, \$12-\$14; dessert, \$10-\$12; daily happy plates, \$10-\$12. Wine/beer available.

In the Land of Beer Conservatives there are three inalienable laws. The beverages shall be well-regulated, the stevens must be plentiful, and the only way to drink a malt beverage is in a social truckie out with our-brother-inducing reggae or a color-changing leg or some other gawd-rick cowboy trace that might appeal to 16-year-old boys.

City Tap House fills marvelously on all three counts. For starters, forget pseudo-technique, science and bottles; there aren't even any normal ones at this 50-tap temple to craft-beer diversity. From Flemish sour ale to local milk stout, the beer program at this sprawling University City pub is as diverse, all the time. Then there's the view from the stone-edged fire pits on the second-story patio: Taking the place of Rocky Mountain chisels, the limestone spires of Wharton's Huttonville life float above the



the Hudson building's roof garden, whose densely planted succulents and flowering herbs make City Tap House an urban beer garden in a class of its own.

As for the streams, the ones here run unseen, carrying rainwater that's stored in underground storm-water cisterns until the green roof needs irrigation. There's a lot to like about the Ruffin building, which was completed in 2006, but this measure was the loudest element in the best work.

Even if you don't score a table outside, sit in a weathered destination for hoppy deers and barley beans. Thick wooden timber frames a fully dinged area, and the front room features a copper-topped bar that's nearly big enough to park a five-figure inside. Two-piece jeans are the standard for most of the kids, who tend toward the high-alcohol end of the spectrum and change frequently. City Tap House sounds were great stuff during *Best Week*—including a phenomenal 31 varieties from Michigan's Bell's.

More food and drink coverage at C Typewriter Net's MeatCryt.

There's food, too. Chef Al Puro runs a lunch and dinner menu that's ambitious by pub standards, covering a broad territory that ranges from french-dry fire (burgers, mussels, wings) to entrees that wouldn't be out of place at a season-driven B&B.

In its first two months, there have been surprises on both ends of the spectrum.

1111-1120, 2001. doi:10.1002/1522-2675(200107)23:7<1111::AID-HLCA1111>3.0.CO;2-3



More on
cityscape.net

The kitchen does well considering the bases it's trying to cover.

Start with the good news: Paris' variation on a Reuben sandwich is a carwash for anyone with a mental picture of thinly sliced corned beef between two slices of rye, but Key Holeday could hardly throw a sweater over a floated hamlet stashed in for the corned beef—a great head of it, cut with lightly pickled cabbage atop thick bands of toasted rye. If you're gosh and big enough to assemble and heat this behemoth, I'd hate to take you shopping for gloves. But as long as you get enough cabbage (only half my bites did), then there's no delusion as a fable and half-sandwich gets.

The dinner hour features a weekly rotation of daily specials. Judging from Friday's sauced fillet of striped bass, this is where Paris is focusing his energy best. The skin was crispy, the flesh flaky and moist, and an accompanying current reduction had no barbed incisions that elevated it well above a simple tangy-sweet interplay—though the latter aspect was executed skillfully enough to merit praise. Grilled asparagus and a rebubbling yammy salad ensnared eat a plate that was as beautiful as it was tasty. Other nights feature dishes ranging from roasted rabbit to rackling pig.

Back in the high-color department, a can't-beat-ugly half rack of ribs and one of the better chicken quarters around (neither score on the herbed bread) comes with enough craggy free that it could easily feed two with an appetizer.

The food surprises were flimsy, but still disappointing. A miniature cut-into-skillet of macaroni and cheese, lightly coated by one of Tap House's chatty servers, squandered its perfect torturous contrasts by using bland, boring cheese. Too bad something cheaper or more assertive could have made it great. A hamburger was flawless but overcooked. A side of cold-cut came out as limp as wet socks on a laundry line, at least have been dressed before in advance.

Not overall, the kitchen does pretty well considering how many bases it's trying to cover. The plans are about on the level of Zomato's—solid but not stellar. Personal savings weighed a little too heavily on me, but the tartarls go, with a fried egg topping all of the scattered mushrooms and Tofurgo, got the balance right. More in a million hard-boiled of garlic cream. Battered by a smidgen of bread, the wings are decorated with Pernod, was as decadent as dessert. If you like your Thai curries more sweet than spicy, then this dish should be right up your alley.

Save room for a trio of homemade doughnuts, though. Nothing beats the one weekend in August when the Anish try-bake rolls dough before your eyes in. Ending Tuesday, but this effort is a strong runner-up. Plus, City Tap House holds out a pairing possibility that Reading Terminal doesn't. Haven't seen it on their draft list, but Washington, D.C.-based Shandwich Brewing Co. makes something called a Chocolate Donut stout. A really no doubt, but if my Philly beer temple can score up an odd lot of it, City Tap House would be a better's favorite.

(t_guy@citypaper.net)

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A Menu from all sides go Monday - Friday mornings

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food & drink

feeding frenzy
By Drew Laster



• NOW EATING

The Headhouse | Moroccan Catering's Brasserie has hopped back into the restaurant game with The Headhouse, a casual neighborhood venture in what was Set. (Nobles and his wife, Beatrice, run a place called EOCO in the late '90s and early '00s.) The Headhouse's bricks are owned by Mohamed Sassi of the adjacent Le Champignon de Tignes, the interior features two distinct dining areas and two bars with 20 taps in total, plus a second-floor space for private events. Chef Jimmy Chiu has designed a globally influenced menu with everything from caracota and takoyaki to macaroni and frites. Open Sun.-Thurs. 4:30 p.m.-mid., Fri.-Sat., 4:30 p.m.-2 a.m., 123 Lombard St., 215-626-0132, headhousephiladelphia.com.

Call Me Cupcake | Cherry and David Della recently launched their riveting four-wheeled cupcake operation, which you can track via Twitter (@CallMeCupcake) and their website. The Della have barrel a talent to stock their cakes, which range in variety (chocolate chocolate or vanilla, carrot cake, nut velvet, chocolate-shelf-pounded cake). Cupcakes are two bucks or six for \$10. 267-422-2334, theyarecupcake.com.

Nova Petalite's | New to the Plaza is Nova Petalite's, Joe Cherry's shop that serves up baked from 15 to 30 varieties of Cupcake pie, plus coffee from locally based roasters Cafi Excellence. Cherry, whose shop deals mostly in tobacco (there's a standing rule on the inside, plus outdoor tables), says his private collection will rotate frequently. Hours: Mon.-Wed., 7 a.m.-10 p.m., Thurs.-Fri., 7 a.m.-mid., Sat.-Sun., 10 a.m.-mid. Plaza at Schuylkill, 3001 N. Second St., 267-479-9776, novapetalite.com.

• LITTLE VITALS

Muslim Heritage of Tiffin will open an all-day-café-cum-café upstate Indian restaurant in the 777 B. Broad building by December. • **Karelin** (1005 Spruce St.) has added Sunday dinner hours from 5:30 to 9:30 p.m. On that day and the day only, they offer a diverse menu-style menu.

Visit & report Philly's food and restaurant news to draw@citypaper.net or call 215-731-4466 ext. 234.

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meal ticket's

NOTES

FROM THE WEEKEND

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AND EAT SHRIMP

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Half Price Margaritas Monday Night!



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